

Mel Bay Presents

MB98075BCD

TANGOS & MILONGAS

For Solo Guitar



by Jorge Morel



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1 2 3 4 5 6 7 8 9 0



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Horacia Salgan, one of Argentina's leading composer-pianists and a great master of the tango, composed this magnificent piece dedicated to another great composer, Agustín Bardi.

Don Agustín Bardi

Horacio Salgan
Arr. Jorge Morel

CIV

20 0 4 0 2 2 4 CIII CIV CV 4 4 3 4 CVII 2 1

23 4 1 2 4 2 1 4 3 4 CV 3 2 1 0 1 2 0 3

26 3 2 0 1 0 0 4

29 1 0 0 1 0 1

32 a tempo 0 2 1 4

35 4 1 4 2 2 4 1 4 1 0 0 4 2 4 0

38 2 1 0 4 2 0 2 1 4 2 1 4 3 2

Sheet music for a solo instrument, likely harp, featuring six staves of music with various markings and dynamics. The music is in common time and includes the following staves:

- Staff 1 (Measures 41-42): Treble clef. Fingerings: 1 3 2 1, 4. Pedal markings: Har. (pedal down).
- Staff 2 (Measures 44-45): Treble clef. Fingerings: 2 4, 1 0, 2. Pedal markings: Har. (pedal down).
- Staff 3 (Measures 47-48): Treble clef. Fingerings: 0 4, 4. Pedal markings: Har. (pedal down).
- Staff 4 (Measures 50-51): Treble clef. Fingerings: 0 4 1 3, 1 0, 3 2 1. Pedal markings: Har. (pedal down).
- Staff 5 (Measures 53-54): Treble clef. Fingerings: 4 2, 4 2, 4 2. Pedal markings: Har. (pedal down).
- Staff 6 (Measures 56-57): Treble clef. Fingerings: 4 1 3, 4 2, 1 2 3 4, 3. Pedal markings: Har. (pedal down).
- Staff 7 (Measures 59-60): Treble clef. Fingerings: 2 0, 1. Pedal markings: f (fortissimo).

Other markings include: CII, CIV, CV, CVII, CVIII, CVII, CV, and *poco rit. . .*

Musical score for measures 62 and 65. The score consists of two staves. Measure 62 starts with a quarter note followed by eighth-note pairs. Measure 65 begins with a eighth-note pair, followed by a dynamic marking of *rit* (ritardando) and *dim* (diminuendo). The score then continues with eighth-note pairs and sixteenth-note patterns.

CODA \emptyset

Musical score for the Coda section, starting at measure 68. The score includes dynamic markings *poco cresc...*, *poco rit*, *CII*, *f*, *p*, and *Fine*. The score concludes with a final measure ending with a double bar line and repeat dots.

Composed by Agustín Bardi for small orchestra, more than 50 years ago, *Gallo Ciego* is still one of the most performed tangos in the country and perhaps the favorite of most tango dancers.

Gallo Ciego

Allegretto Moderato

Agustin Bardi
Arr. Jorge Morel

Sheet music for a solo instrument, likely a woodwind, featuring six staves of music with various dynamics and fingerings indicated by numbers 0-6 and Roman numerals CI-CIV.

Staff 1: 0 2 0 2 0 1 0 1 CI ② CIV

Staff 2: 0 2 2 4 4 4 1 1

Staff 3: 4 0 2 4 2 0 2 CI 0

Staff 4: 7 0 4 2 2 1

Staff 5: 0 2 ② 4 4 4 0

Staff 6: 13 4 0 3 3 2 3 1 4 4 4 4

Staff 7: 16 4 1 0 2 4 1 2 1 4 4 4

Staff 8: CIII 4 3 1 4 2 1 2 1 4 4 2 2 CV

Staff 9: 19 4 1 0 2 3 2 0 3 3 5 1 4 6

Dynamic markings: *mf*

22

1 1 2 ②

0 1 0 4 2 4 0

CV

25 CIII 3

1 4 4 4

⑤ 1 2 3

Espressivo ③

28

mp

31 3

③ ----- 0 4 1 0 4 1 0

34 4 0 4 2 0 4 2 0 4 4

37 3 4 2 0 4 3 4 3 4 CII 4

40 2 4 4 4 0 4 2 0 4 0 4 2 4

85

4 2 0 4 4 3 4 3 4

1 0 2 1 2 1 0 1 1

CI rit... a tempo primo

88 0 2 2 0 0

3 3 0 3 3 3 3

mf

91 0 2 0 4 0 2 0 4 0 3 3 3 3 3 4

3 3 2 1 1 1 1

CIV ② ② ② ③

1 2 1 2 2 4 2 2 4 1 4 1 2 0 1 3 4

3 0 3 0 1 3 0 1 3 1 3 1 2 1 1 1

⑤

94

0 2 0 CI 0 0 4 2 2 0 1

4 2 0 3 rit 0 1 3 1 3 1 2 1 1 1

mf

Fine

El Choclo is one of the most popular and loved tangos in Argentina. Its rhythm is also combined with that of the milonga, so it may be called tango-milonga.

Angel Villoldo
Arr. Jorge Morel

⑥ = D *Moderato*

El Choclo 8

1. 3 2 4 1 4 4
2. 0 3 1 4 4 4
3. 0 1 2 3 4 4
4. 1 0 3 2 4 4
5. 2 1 0 3 4 4
6. 3 2 4 1 2 4
7. 0 1 2 3 4 4
8. 1 0 3 2 4 4
9. 2 1 0 3 4 4
10. 3 2 4 1 2 4
11. 0 1 2 3 4 4
12. 1 0 3 2 4 4
13. 2 1 0 3 4 4
14. 3 2 4 1 2 4
15. 0 1 2 3 4 4
16. 1. 3 2 4 1 2 4
17. 2. 3 0 4 2 4 0
18. 4 2 1 0 3 2 4 1 2 0

CODA \emptyset

CIII 4



CX

Fine

There are two types of milongas in Argentina. One is of slow tempo like this one and the other is a bit faster; both are written in 2/4 time. In this piece I use the traditional bass line of 3-3 plus 2, 16th notes, that give the work a real feeling of the dance.

Milonga del Viento

Jorge Morel

Moderato

mp

Har. Har.

CVII CVII CVII

0 1 3 4 0 2 2 4 0 2 4 4 2

1 2 0 0 2 1 0 3 0 3 4 2 3 3 4 0 1 2 3 1 0

2 4 4 2 2 4 0 3 4 2 1 3 1 1 4 0 2 2 4

1 4 2 0 1 0 4 2 0 4 0 1 3 1 2 3 1 0 2 4

2 1 0 3 0 4 4 2 1 2 3 4 3 1 4 0 1 2 3 1 0 2 4

Sheet music for a 12-string guitar, featuring six staves of musical notation with fingerings and performance instructions. The music is in common time and includes the following sections:

- Staff 1 (Measures 23-25): Fingerings (2), (3), (4), (1), (0), (3), (2), (1), (0), (1), (2), (3), (4), (1), (0), (2), (1), (0). Performance instruction: **CIII** 4.
- Staff 2 (Measures 26-28): Fingerings (2), (4), (3), (1), (0), (2), (3), (0), (2), (1), (3), (2), (3), (2), (1), (0), (2), (1). Performance instruction: (5).
- Staff 3 (Measures 29-31): Fingerings (4), (1), (0), (1), (2), (3), (4), (3), (1), (4), (1), (3), (0), (1). Performance instruction: (3), (4).
- Staff 4 (Measures 32-34): Fingerings (0), (2), (1), (4), (0), (2), (1), (4), (0), (2), (1), (4), (0), (2), (1), (4). Performance instruction: (4).
- Staff 5 (Measures 35-37): Fingerings (0), (2), (4), (4), (2), (2), (1), (2), (3), (4), (2), (3), (4), (2), (3), (4). Performance instruction: (5). Section: **CVII**.
- Staff 6 (Measures 38-40): Fingerings (1), (0), (1), (4), (1), (0), (3), (4), (3), (2), (2), (4), (2), (0), (2), (2), (0). Performance instruction: (3).
- Staff 7 (Measures 41-43): Fingerings (2), (0), (2), (0), (0), (4), (1), (2), (0), (0), (4), (2), (0), (2), (0), (2).

44

47

50

53

57

60

63

66

4

1 4 2

1 4 3

1 4 1 3

2

3

2

69

molto rit

2

4 0

1

mp

4

1

2

1

Fine

This is an arrangement for solo guitar from excerpts of Rapsodia Del Sur, a composition I wrote for guitar and string orchestra in 1996 in memory of my brother. This is part of the second movement that is mostly tango rhythm.

Otro Tango, Buenos Aires

(In Memory of my Brother)
From Rapsodia Del Sur

Jorge Morel

The sheet music consists of eight staves of guitar tablature. The first staff begins with a dynamic of *mf*. The second staff starts with a dynamic of *cresc.*. The third staff begins with a dynamic of *f*. The fourth staff begins with a dynamic of *mf*. The fifth staff begins with a dynamic of *dim.*. The sixth staff begins with a dynamic of *dim.*. The seventh staff begins with a dynamic of *mf*. The eighth staff ends with a dynamic of *mf*.

23

2 1 1 2 0 2 1 1 2 2 0 2 2 1 1 0

26 1 0 3 2 4 0 ②----- 2 1 2 1 4 0 1 3 1 0

29 1 3 0 1 3 1 4 3 0 2 1 4 3 1 3 1 CI

32 0 3 4 0 3 0 4 0 3 0 > 3 1 0 > 4

35 *poco rit* a tempo = 79 mp 1 2 0 2 2 4 3 CIII

38 2 0 2 2 0 2 0 2 0 2 0 0 2 0 0 0 CII 0

40 CII 4 3 0 4 1 0 1 1 2 1 3 4 1 3

1 2 1 0 4 2 4 1 1 3 0 2 1 0 1 4 1 4 3 1

93

0 1 3 1 4 3 1 2 1 3 1 3 1 4 1 1 3 0 1 2 0 1 3 1 4 3 1

97

CV 0 1 3 0 1 3 4 1 1 2 4 0 3 0 1 1 0 2 0 CV

100

f

1

4 4 0

Fine